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THEATREBILL

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and the Princess Winnaretta Singer de
Polignac by Howard Green.

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Opening Theater Doors to the Deaf

by Susan Bonchi

If theater were accessible to every deaf and hard-of-hearing person in greater Boston, downtown houses could see ticket sales soar. There are more than 100,500 afflicted people in the area, and that's not counting those spouses and children who don't go to the theater because it can't be a family affair.

But through the efforts of a local woman, this significant minority has a chance to become a powerful force on Boston's theater scene.

Barbara Levitov is founder and director of the non-profit Theatre Access for the

Deaf (TAD). She and her 10 associates, all certified interpreters, work at theaters throughout greater Boston, translating standard performances into sign language for their special audience.

Whether the interpreters shadow the actors, following them all around the stage; work on stage but off to one side; or perform on a special platform, depends on the type of production, size of the stage, and what the director and Levitov work out. And even though the interpreters have to know their lines just as well as the actors do, they do have the advan-

(Continued on page 26)

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Saturday, February 13, 1982 at 8:00 p.m.

Sue Ellen Kuzma, *Soprano*

Susan Floreen, *Alto*

David Jarratt, *Tenor*

Francis Hester, *Bass*

Leonard Raver, *Organ*

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Thomas Dunn, *Conducting*

Haydn Missa (Theresienmesse) *Hob. xxii:12* (1799)

Kyrie

Gloria

Mozart Sonata all 'Epistola KV 244 (1776)

Mr. Raver

Haydn Missa
Credo
Sanctus
Benedictus
Agnus Dei

Intermission

Poulenc Concerto in G Minor (1938)

Mr. Raver

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HAYDN — Theresienmesse

Kyrie

Kyrie eleison. Lord, have mercy upon us.
Christe eleison. Christ, have mercy upon us.
Kyrie eleison. Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo.	Glory be to God on high,
Et in terra pax	and on earth peace,
hominibus bonae voluntatis.	good will towards men.
Laudamus te. Benedicimus te.	We praise thee, we bless thee,
Adoramus te. Glorificamus te.	we worship thee, we glorify thee,
Gratias agimus tibi	we give thanks to thee
propter magnam gloriam tuam.	for thy great glory,
Domine Deus, rex coelestis,	O Lord God, heavenly King,
Deus Pater omnipotens.	God the Father Almighty.
Domine Fili unigenite Jesu Christe.	O Lord, the only-begotten Son, Jesus Christ;

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Qui tollis peccata mundi,
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Qui tollis peccata mundi,
suscipe deprecationem nostram.

Qui sedes ad dexteram
Patris;
miserere nobis.

Quoniam tu solus sanctus.

Tu solus Dominus.

Tu solus altissimus, Jesu Christe.

Cum Sancto Spiritu,
in gloria Dei Patris. Amen.

O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us.

Thou that takest away the sins of the world,
receive our prayer.

Thou that sittest at the right hand
of the Father
have mercy upon us.

For thou only art holy;

thou only art the Lord;

thou only, O Jesu Christ,

with the Holy Ghost, art most high
in the glory of God the Father. Amen.

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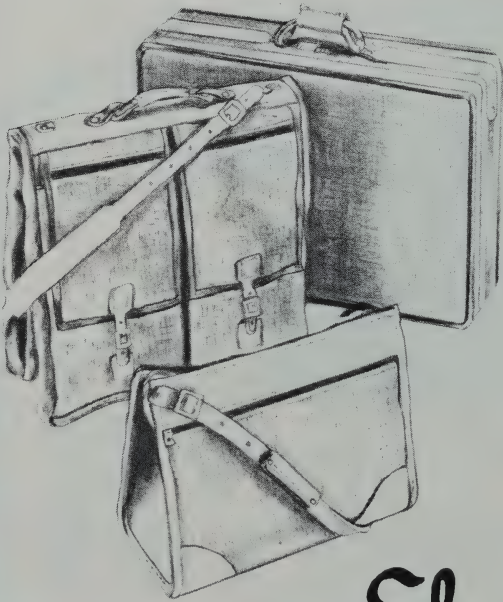
Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.

Et incarnatus est de Spiritu Sancto
ex Maria virgine: et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato:
passus et sepultus est.

I believe in one God
the Father Almighty,
Maker of heaven and earth,
And of all things visible and invisible:
Begotten of the Father before all worlds,
God of God, Light of Light,
Very God of very God;
Begotten, not made;
Being of one substance with the Father;
By whom all things were made;
Who for us men
and for our salvation
came down from heaven,

And was incarnate by the Holy Ghost
of the Virgin Mary, and was made man:
And was crucified also for us
under Pontius Pilate;
He suffered and was buried:



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Et resurrexit tertia die secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Dei Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum Dominum et vivificantem: Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.	And the third day he rose again according to the Scriptures: And ascended into heaven, And sitteth on the right hand of God the Father: And he shall come again with glory, to judge both the quick and the dead; Whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord and Giver of Life, Who with the Father and the Son together is worshipped and glorified; Who spake by the Prophets: And I believe one Holy, Catholic and Apostolic Church: I acknowledge one baptism for the remission of sins: And I look for the Resurrection of the Dead: And the Life of the world to come. Amen.
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

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Sanctus

Sanctus, Sanctus, Sanctus	Holy, Holy, Holy
Dominus Deus Sabaoth.	Lord God of hosts.
Pleni sunt coeli et terra	Heaven and earth are full
gloria tua.	of thy glory.
Osanna in excelsis.	Hosanna in the highest.

Benedictus

Benedictus qui venit	Blessed is he that cometh
in nomine Domini.	in the Name of the Lord.
Osanna in excelsis.	Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis	O Lamb of God, that takest away
peccata mundi,	the sins of the world,
miserere nobis.	have mercy upon us.
Dona nobis pacem.	Grant us thy peace.

Notes

by Joseph Dyer

The "Enlightenment" which rolled across Europe in the late eighteenth century called into question traditional models of religious practice and hence of sacred music. In Austria its tenets captured the attention of Empress Maria Theresa and her son, Joseph II, leading to a confrontation between imperial and ecclesiastical power. After Joseph II assumed sole authority in 1780, he carried out church reforms more methodically than his mother had done. Although not anti-religious, many of these reforms ran counter to the prevailing currents of Austrian Catholicism. Jansenist theology, entrenched at the University of Vienna, combined with enlightened principles to generate a puritanical outlook toward external display in public worship.

While the faithful could not be deprived of the exuberant church interiors which embodied the rapturous mysticism of Baroque religious art, they were prevented from indulging in the more ostentatious forms of public piety: processions, pilgrimages and solemn novenas. Devotion to relics and wonder-working images was carefully controlled, as was the sale of religious articles. Even the use of banners, the ringing of church bells and the days on which solemn Mass could be celebrated were subject to regulation. Enlightened churchmen and government officials preferred simplicity and the avoidance of undue solemnity in worship. They promoted congregational singing in the vernacular, religious education and the eradication of popular practices they regarded as superstition.

Some of the cult regulations were motivated by economic factors. Curtailment of the number of "feasts of precept" (when attend-

ance at Mass was required) permitted more time for work and, in the days before paid holidays, benefited the labor force as well as the general economy. For obvious reasons the abolition of popular festivities and the dismantling of shrines induced pockets of resistance among the common people and clergy, including the archbishop of Vienna, Cardinal Migazzi.

One of the goals envisioned by the regulations governing public worship was the transfer of expenditures lavished on sumptuous musical displays to social works and institutes to benefit the poor. The official decrees which favored German hymns naturally discouraged the orchestral Masses which were so popular throughout the Austrian dominions. Both Haydn (at one point in his career) and Mozart (throughout most of his) had to contend with this atmosphere. It explains why Haydn wrote no Masses between 1782 (*Mariazellermesse*) and 1796 (*Missa S. Bernardi de Offida*), and why Mozart experienced continuous vexation with the cathedral music in Salzburg.

Constant agitation from a deprived populace and "unenlightened" ecclesiastics led to a lifting of the bans affecting church music by Emperor Francis II in 1796. In that same year, Haydn began the series of six Masses of which the *Theresienmesse* (1799) is the fourth. After a gap of fourteen momentous years, Haydn broke with the succession of arias and choruses which characterized the earlier Masses influenced by opera and oratorio. His own artistic development demanded a higher level of musical organization. His symphonic experience shaped his approach to the Mass text, but the Masses are by no means "vocal symphonies."

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Haydn knew the traditions of church composition too well for that. His higher synthesis incorporates polyphony within the elaborate orchestral writing, and solo singing does not stand apart from the stream of musical development. "Gratias agimus" and "Et incarnatus" are particularly beautiful and characteristic examples in the *Theresienmesse*.

The *Theresienmesse* was written in 1799 for the name-day of Princess Marie Hermenegild Esterházy, and presumably heard for the first time on September 7 of that year. Besides the usual strings and organ, Haydn scored the Mass for clarinets, bassoons, trumpets and timpani. The original performing forces were quite small: perhaps no more than a dozen singers (women and men) including the soloists.

At one time it was believed that Haydn dedicated this Mass to the Empress Marie Therese, wife of Francis II. She admired the music of both the Haydn brothers, Joseph and Michael, and had performing material for the *Theresienmesse* acquired for the Court Chapel. No evidence securely links her to the *Theresienmesse* as dedicatee, however.

As an independent principality, Salzburg was not obligated to the Josephinian reforms, yet the prince-archbishop, Hieronymus von Colloredo, embraced many of the principles which inspired them. He shared their educational and pastoral aims and their distaste for ostentatious ritual. Mozart complained about the archbishop's demand for brevity and the near impossibility of compressing an orchestral Mass within the time allotted. Salzburg practice departed from the imperial regulations in admitting trumpets and drums. Colloredo was no liturgical purist, however. He sanctioned the substitution of a one-movement instrumental "sonata" for the prescribed Gradual and Alleluia chants. Most of Mozart's Epistle sonatas are scored for two violins, bass and organ continuo. A few, like K. 244, have a more elaborate organ part.

The Epistle sonatas have been regarded as the intrusion of a secular spirit into sacred ritual. Did Mozart so regard them, or did he see them as joyous, festive introductions to the chanting of the Gospel? Since his sympathies were with the traditional values of Baroque piety, the latter intention is the more probable one.

The Concerto in g minor for organ, strings and timpani by Francis Poulenc easily outdistances all competition as the most popular work of its type composed in the twentieth

century. Written in 1938, it was performed for the first time in this hall by E. Power Biggs in 1949. As Barbara Owens points out in the current *Handel & Haydn Magazine*, Symphony Hall is one of the few concert halls in America where works for organ and orchestra can be heard in authentic performances.

Francis Poulenc (1899-1963) wrote the Concerto for the Princess Edmond de Polignac, an influential Parisian patron and heiress to the Singer sewing machine fortune. The Princess led the revival of interest in Baroque music in France, and commissioned Poulenc to submit a concerto *à la Handel* for her small salon organ. The piece did not ultimately correspond to salon dimensions. Poulenc obviously had in his ears echoes of Franck and the organ symphonies of Louis Vierne, organist at Notre-Dame. He often visited Saint-Sulpice, where the legendary virtuoso and improviser Marcel Dupré presided over the largest organ in France. There can be little wonder that the Concerto outgrew its proposed Handelian scale and the salon instrument for which it was intended. What it lost in antique flavor, it gained in grandeur.



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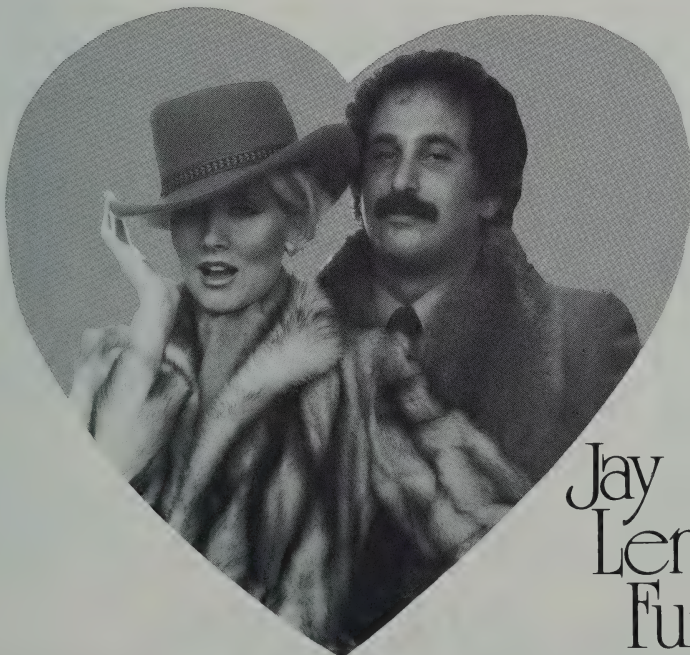
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Thomas Dunn *Artistic Director*

Of Thomas Dunn's work it has been said it is a mixture of ivory tower and theater. He has incensed *The New York Times* by performing Bach's B-Minor Mass with the same number of singers and players Bach himself used, and he has not hesitated to send an ensemble of beagles on stage at Avery Fisher Hall for the performance of a Hunting Symphony by Leopold Mozart. Mr. Dunn is a graduate of Johns Hopkins University, the Peabody Conservatory of Music, and Harvard University, and as a Fulbright Scholar in Amsterdam was the first American to be awarded the Diploma in Orchestral Conducting, The Netherlands' highest award in music. He has been an organist, church music director, college professor, and editor. Appointed Artistic Director of the Handel & Haydn Society in 1967, Mr. Dunn has been a vital force in Boston's musical life since his inaugural concerts in December of that year, when he gave Boston its first hearing of Mozart's edition of Handel's *Messiah*.

Gerald Tarack *Concertmaster*

Violinist Gerald Tarack has carved out for himself an unusual career as a freelance concertmaster. He plays on a regular basis with the Mostly Mozart Festival Orchestra, the Symphony of the New World, Clarion Concerts, and the Bach Aria Group. He is music director of the Tarack Chamber Ensemble, a group of 15 musicians who perform without a conductor. Appearances with many different classical chamber orchestras are mixed with dates in the pop recording studio. His unique specialty is in such demand that bookings often stretch out a year in advance. Several dance companies, including the Alvin Ailey Dance Theatre, depend on him to assemble the best professional musicians in New York for their performances. Mr. Tarack has toured Europe, the Far East, and the Soviet Union. As a soloist he has recorded the Hindemith unaccompanied Sonata (Nonesuch), Sonatas of Ravel and Poulenc (Sine Qua Non), and music of Schubert (Vanguard).



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Theater Doors

(Continued from page 7)

tage of hearing the lines spoken as they translate.

TAD will sign anything from *Annie* to *Antigone*, a range geared to attracting a wide audience which has rarely had the opportunity to attend theater at all, let alone a choice in the *type* of theater it sees. TAD has signed plays at the Boston Shakespeare Company, the American Repertory Theater, the Next Move Theatre, Spingold Theatre at Brandeis University, and Merrimack Regional Theater in Lowell. They also sign an occasional Broadway touring show at downtown theaters, and a few members translated some programs for Boston's New Year's Eve celebration, First Night. On February 17, Levitov and Craig Anderson are signing *The Magistrate* at the Hartman Theatre.

A handful of theaters around the country, including the Mark Taper Forum in Los Angeles, the Guthrie in Minneapolis, and Washington's Folger Theatre, have programs for the deaf, but Levitov says hers is the only one that is citywide. "I'm half jealous and half proud," Levitov says of the interpreters who work at those theaters. "Jealous because they have a

. . . interpreters have to know
their lines just as well as the
actors do . . .

stable home, but proud because I've gone beyond that."

Performers don't seem to mind sharing the stage with interpreters. "It's a very interesting night, mainly in terms of getting two different responses," explains Mark Cartier, Boston Shakespeare Company member who has acted in six interpreted shows. "With a comedy, especially, the responses may come at different times . . . but I don't find it disconcerting. And occasionally, a deaf audience will find a sign funnier than a particular series of words will sound to a hearing audience, or vice versa."

After a theater accepts Levitov's pro-

posal to sign a show, it agrees to several conditions: a modest salary for the interpreters, special lighting, possibly a platform, two rehearsals with the company, and a "pre-show," where prior to the curtain, TAD meets with the special audience, introduces the performers in costume, explains the basic plot, and demonstrates any special signs they'll be using.

Though its goal is bringing theater to the deaf and hearing-impaired community, TAD is also important as an educational tool. Levitov cites all the directors, actors, and theater technicians who have been exposed to this common but often

TAD will sign anything from Annie to Antigone . . .

ignored handicapped population. "There's a whole new awareness," she says. "It really is a branching out."

Sometimes this "branching out" takes unusual forms. Last year, for example, it prompted the Boston Shakespeare Company to use two deaf actors in the minor roles of the Player King and Player Queen in Hamlet. The actors performed their roles through sign language, while two hearing actors provided voice interpretation for the hearing audience.

And at the Next Move Theatre, Levitov taught an actor sign language so he could sign the love song he performed instead of having the interpreter translate.

Levitov, 34, became interested in working with the hearing impaired while a student at Trenton State College. She took a few courses, just out of curiosity, and became hooked. Since then the New Jersey native, whose blue eyes flash electrically when discussing her project, has never let up. She spent about 12 years as a teacher, interpreter, and language specialist before looking for a new career direction a few years ago. She came to Boston in 1978 after spending a few months in California where she had become acquainted with an interpreting program at the Mark Taper Forum.

In Boston, Levitov saw a void and

(Continued on page 30)

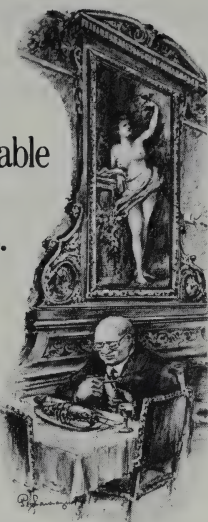
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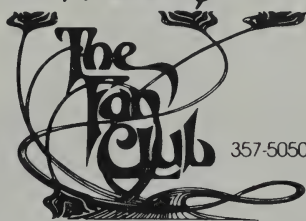
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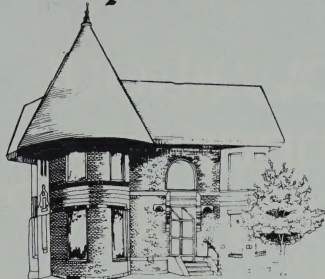
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
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(Continued from page 27)

decided to fill it. She spent a "year of thought and writing" creating her proposal. Then, she made the rounds.

"Everyone liked the idea," she says, "but nobody wanted to support it." Finally, the Mayor's Commission on the Physically Handicapped agreed to give her an office, desk, typewriter, and use of their TTY, a telephone device that allows deaf people to communicate directly. Levitov had to find her own funding, though, and she did, from the Massachusetts Council on the Arts and Humanities and Polaroid Corporation.

Levitov gets no salary for her involvement with the deaf; she works at the Cambridge Center for Adult Education to pay the rent. She says she would need at least \$43,000 a year to run the program properly, with a secretary, educa-

Performers don't seem to mind sharing the stage with interpreters.

tional outreach, and administrative salaries. Instead, she makes do with \$3,500 given to her this year by the Mass. Council, and \$1,000 from Polaroid.


One result of limited funds is that it's hard to get the word out, possibly the reason only about 250 hearing-impaired people have attended TAD performances since it began in 1979. And as federal and state budget cuts dig even deeper, Levitov fears for her program's future. She knows that private foundations already feel overloaded; she has received 20 rejections from them for funds. 

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